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Photo: E. Dockree.

THE WELLINGTON MONUMENT IN ST. PAUL'S. WITH STEVENS'S
MODEL IN POSITION. VIEW FROM THE SOUTH.

(SEE NOTE, PAGE 62).

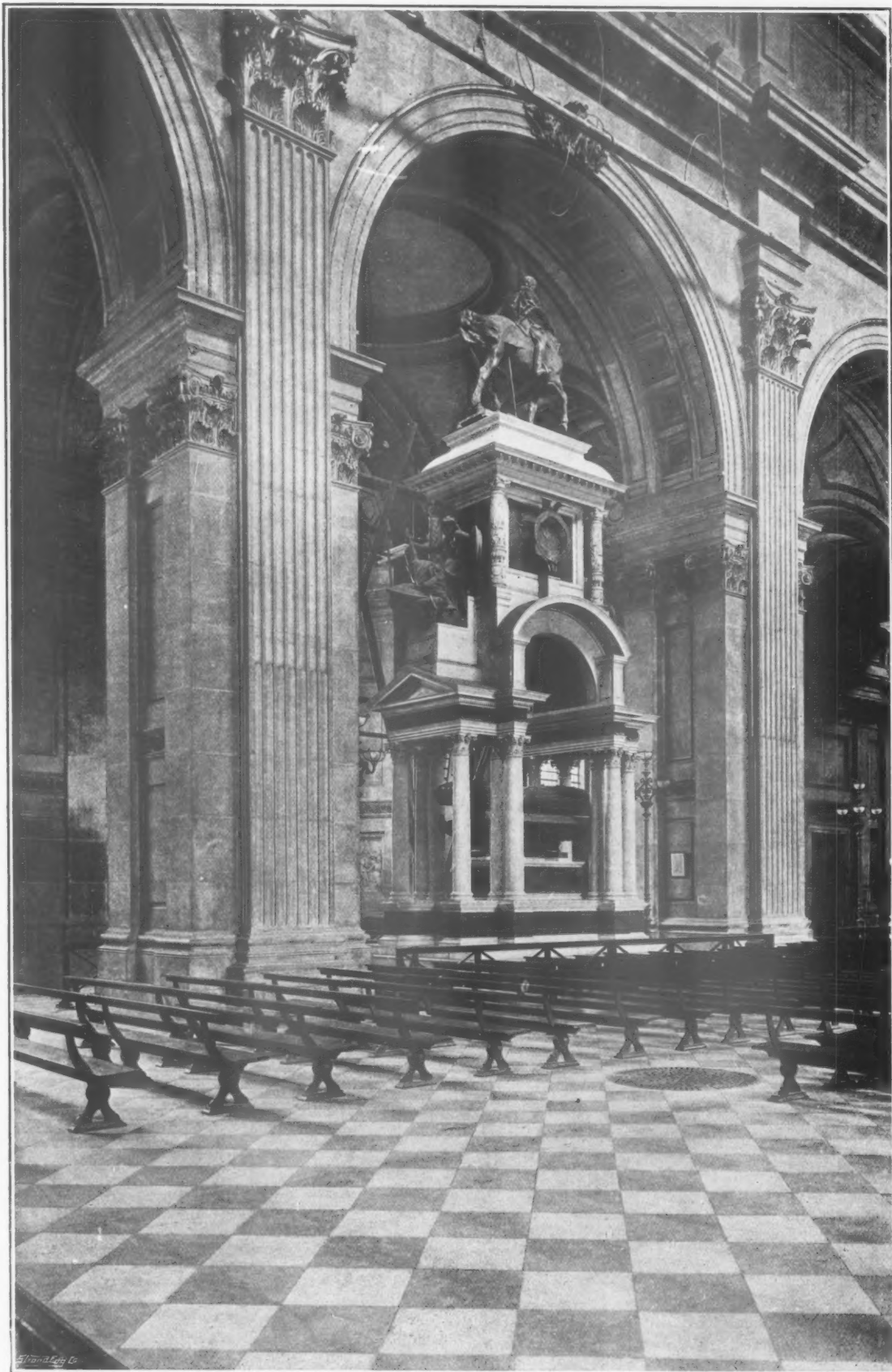


Photo : E. Dockree.

THE WELLINGTON MONUMENT IN ST. PAUL'S, WITH STEVENS'S
MODEL IN POSITION. VIEW FROM THE SOUTH-WEST.



Photo: E. Dockree.

THE WELLINGTON MONUMENT IN ST. PAUL'S, WITH STEVENS'S
MODEL IN POSITION. VIEW FROM THE SOUTH-EAST.

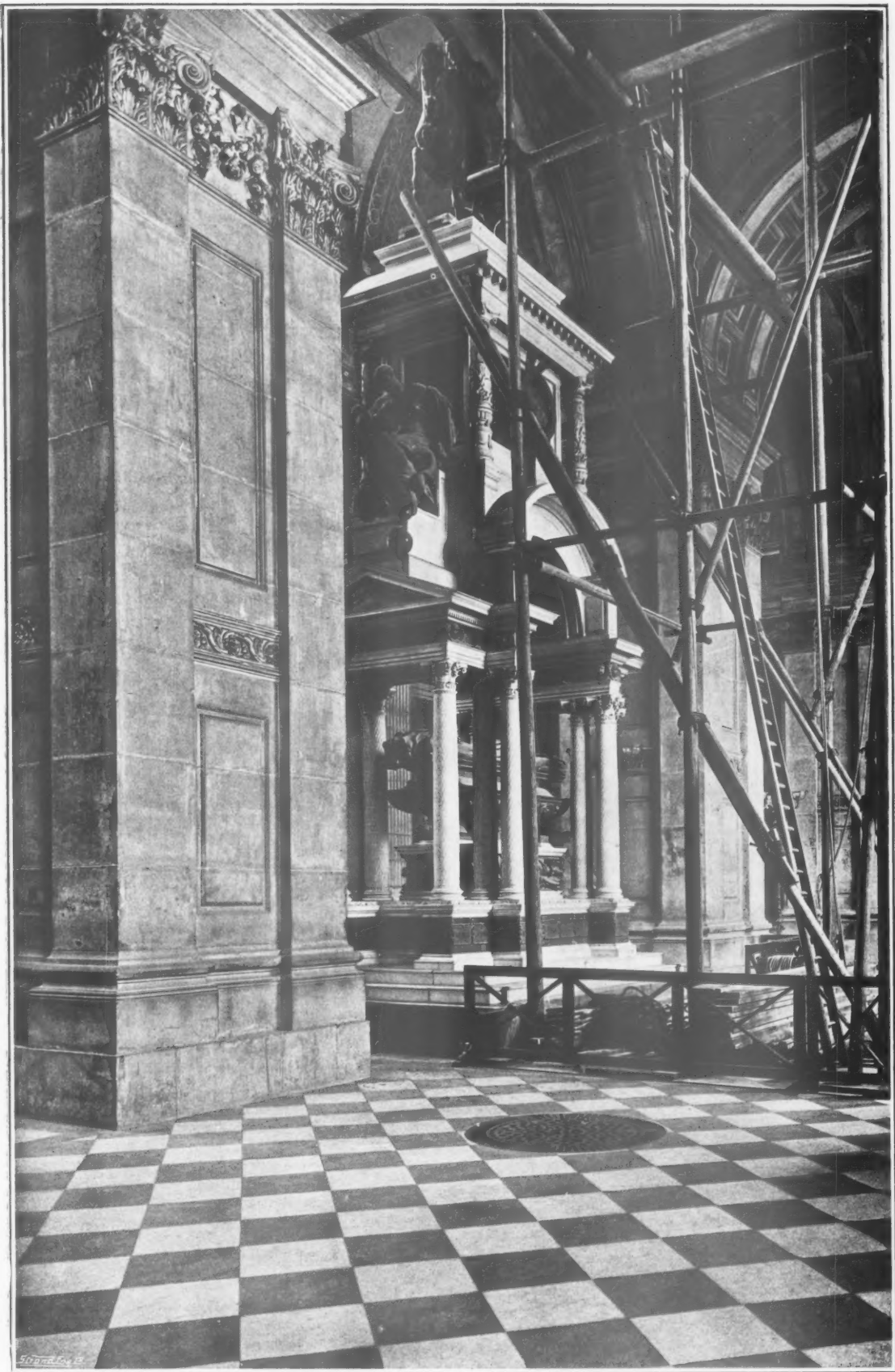
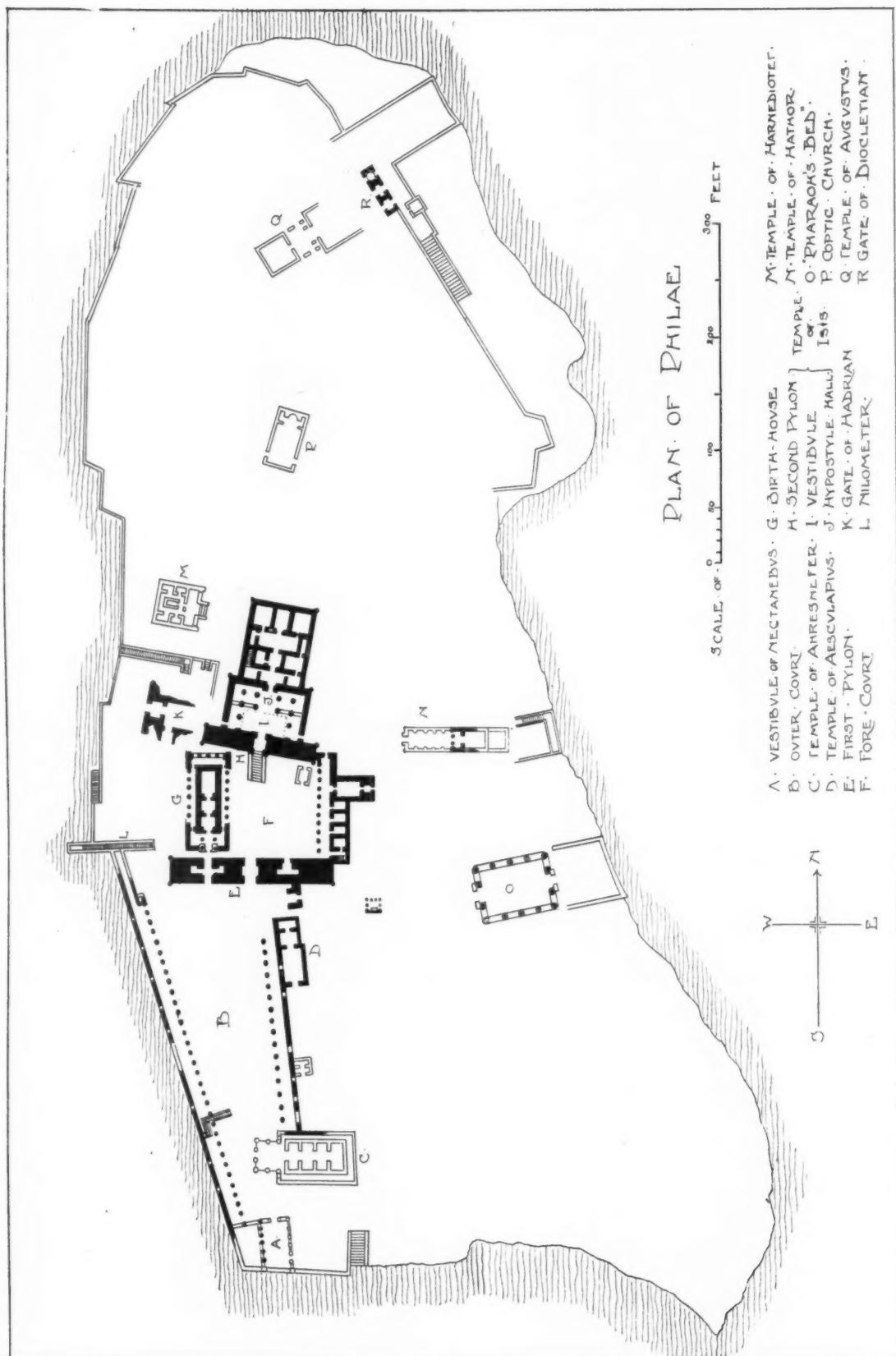


Photo: E. Dochree.

THE WELLINGTON MONUMENT IN ST. PAUL'S, WITH STEVENS'S
MODEL IN POSITION. VIEW FROM THE NORTH-EAST.



Philae.

THE destruction of Philae is to Egypt what the fall of the Campanile was to Venice, and the two architectural losses of 1902 have many points in common. The words "destruction" and "loss" may seem inappropriate in the case of the island, where the temples still stand, and their disintegration, if it comes at all, may be long delayed; but in its altered surroundings Philae will no more be the Philae of old, the gem of Egypt, the inspiration of the artist, and the despair of the word-painter, just as the restored Campanile will never possess the character which history and sentiment gave to its predecessor.

On the other hand, while the tower struck the note of severity necessary as a contrast to the exuberant richness of the central group of Venetian buildings, the island served exactly the opposite purpose among the monuments of the Nile. It was a unique example of Egyptian architecture in a cheerful, graceful, and almost playful mood, and gained added effect from standing half-way between the colossal solemnity of Thebes and the supernatural majesty of Abu-Simbel.

The fact that the existing buildings date from Ptolemaic and Roman times does not entirely account for their character, since many of the late temples were designed on the scale of the Pharaonic work, and before the discovery of the key to the hieroglyphics, the temple at Dendera was actually attributed to the earlier period by the Egyptologists.

Hardly anything is known of the early history of the island. The name is the Greek and Roman version of the word Paaleq—a "frontier," and it was always regarded as the Southern boundary of Upper Egypt, though properly belonging to Nubia, since it lies above the first cataract.

An inscription on a rock off the north end of the island records an expedition into Nubia made by Thothmes IX. about B.C. 1466, and this is the only trace still remaining of the entire series of Dynasties up to the Persian conquest.

As a seat of the worship of Isis it was held sacred both by the Egyptians and the Nubians, and the cause of its later importance may be found in the increased popularity of that cult under the Ptolemies. The triad of Isis, Osiris, and Horus, though recognised from the earliest times, was partly eclipsed under the New Empire by the triad of Thebes, headed by Amen Ra, who became the national god of the whole country. With the fall of the Theban empire, however, Isis again came to the front; she obtained a position among the Greeks after Egypt became accessible

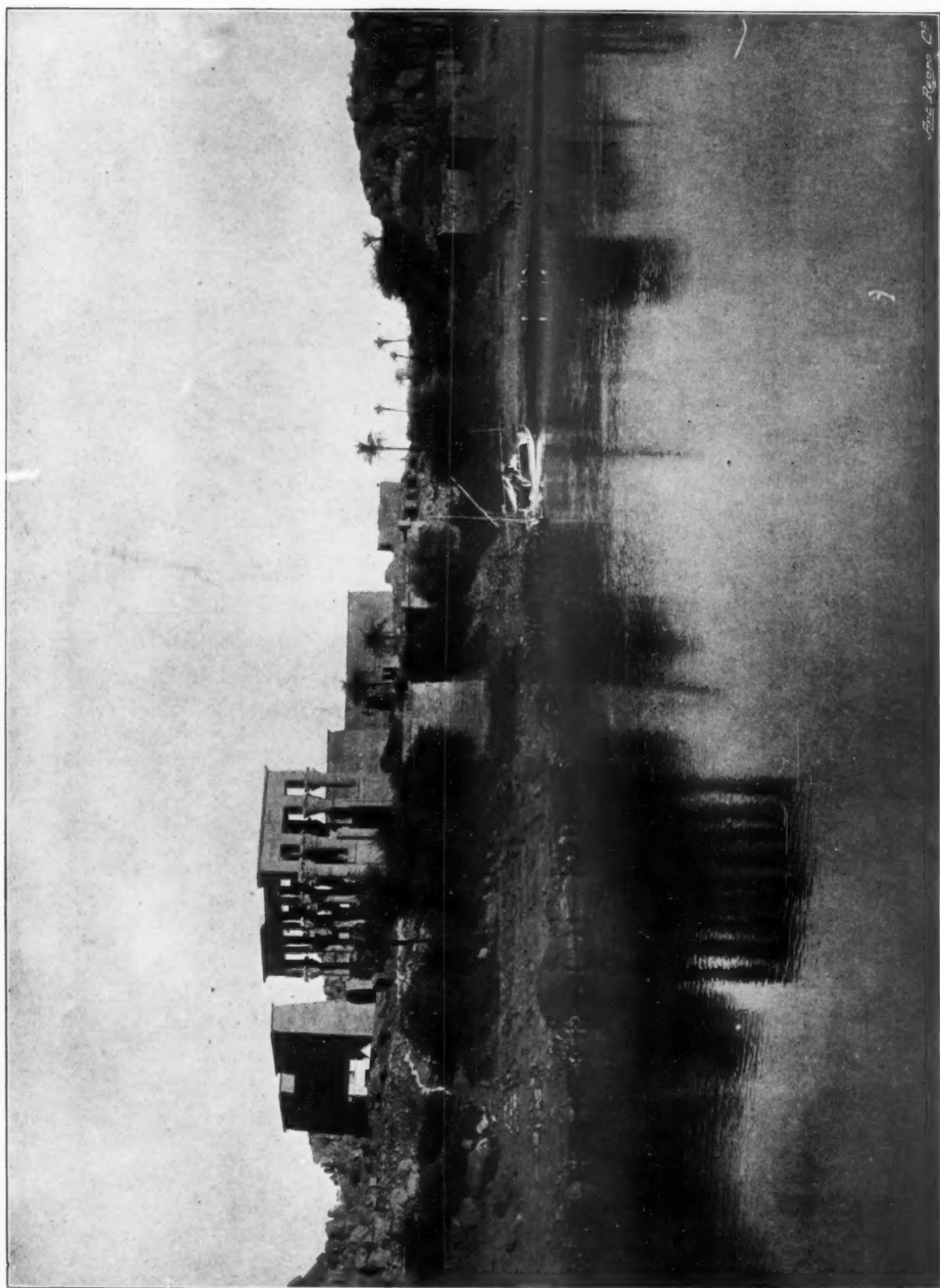
to foreigners, and finally advanced to Rome, where her cult spread so rapidly among the lower classes that as early as B.C. 58 her threatened invasion of the Capitol itself had to be prevented by a special law.

The result was that Philae became the goal of visitors, not only from Nubia and lower Egypt, but from distant parts of the Mediterranean, whether as pilgrims or simply as travellers, since the interest of a tour in Egypt "to inspect the monuments of antiquity" was recognised as soon as it was made possible. Herodotus, who went to Egypt during the Persian occupation in the fifth century, B.C., says nothing of the island, and probably never saw it, since his description of the Nile is given, as he remarks, "on my own observations, as far as Elephantine (Assuan), but after that from hearsay only," as is evident from the length of time he allots to the passage of the first cataract. In any case none of the buildings now standing existed in his time, and only one of them dates from before the Ptolemies, under whom most of the larger temples were begun. During the Roman occupation various works were carried out up to the time of Hadrian, after which the Egyptian tradition was broken, and Diocletian, who visited the island himself, put up a gateway which is frankly Roman in character.

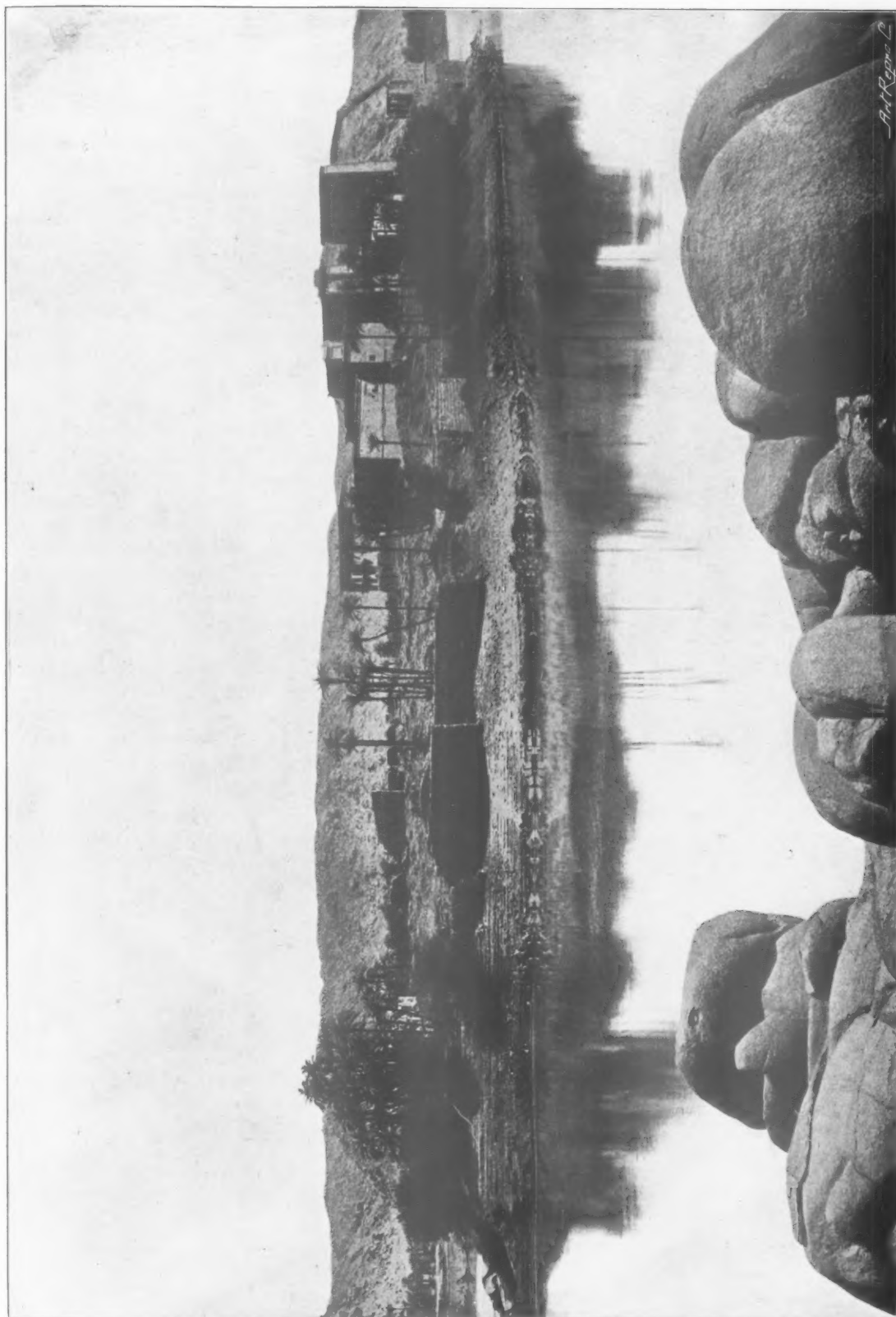
Egypt was formally Christianised in A.D. 379, but Isis worship continued on Philae till the reign of Justinian, and only ceased about a century before the Mohammedan conquest in A.D. 638; in the interval Coptic Christians settled on the island and built several churches.

The most striking point about the temples as a whole is the absence of any trace of Greek feeling in actual form. Whatever may have been the influence of Greek architecture among the Hellenic cities of the Delta, the old traditions were too strong for it in Upper Egypt; at Dendera and Edfu even more than here there is hardly a feature to distinguish the work from that of the Theban empire; even the one and only cornice moulding is still ubiquitous, and such new developments as do exist might logically have been evolved from the earlier style without the interference of any foreign element. But there is, it must be admitted, a feeling of grace and delicacy about Philae, due partly to the smallness of scale which the limited size of the island seemed to demand, but partly, it may be, to an appreciation of the spirit, without any desire to copy the forms of contemporary Greek work.

The usual route from Assuan through the desert passes the famous granite quarries of Syene, with their unfinished obelisk half embedded in the rock,



PHILAE FROM THE MAINLAND, LOOKING WEST.



PHILAE FROM ONE OF THE ISLANDS, LOOKING EAST.

and it was the existence of this band of granite, interrupting the sandstone formation of the Nile valley, and forming the natural boundary between Egypt and Nubia, which decided the engineers in their choice of the site for the great dam. We reach the river at the village of Shellal, connected with Assuan by a short military railway, and the terminus at present of the direct line from Cairo, which is taken up again at Wadi Halfa about two hundred miles further south.

Philae lies near the east bank of the Nile, which is here divided by numerous islands and widens considerably, narrowing again half a mile lower down at the head of the cataract. The island itself is a granite rock, in plan and dimensions not unlike the Acropolis at Athens, less than a quarter of a mile in length by about 130 yards across at the widest point, and during low Nile it used to stand up well from the water level.

The beauty of the temples, in their setting of palms and mimosa bushes, was increased by contrast with the wildness of the surrounding islands, where the red and purple heaps of boulders have been polished like glass by the flooded river, while southwards the Nile disappears round a bend, and the background of the picture is formed by granite cliffs, over which cataracts of golden sand pour down like vast cones of glistening corn—true desert sand, the very existence of which the powdered brown mud of lower Egypt has so far led us to question.

At the south end of the island the earliest existing building marks the landing-place of pilgrims from Nubia.

This is the vestibule of Nectanebus II. (B.C. 358), an oblong building in which the roof was carried by fourteen columns with screen walls between them; only six columns are now standing, and the capitals, which are of the concave bell-shaped type always used here, have heads of the Goddess Hathor carved on the sides of the abacus. These Hathor capitals, found on an immense scale at Dendera, show the tendency of the Egyptians to increase the height of the abacus; this feature was necessary in the case of the so-called lotus-bud capitals which tapered upwards, but over the projecting concave type it only served to relieve the delicate outward curve from the weight of the architrave, which in many examples still appeared from below to rest directly on the capital. Here the abacus is considerably higher than its width and forms a second capital, in which the head carved on each side is surmounted by a kind of miniature temple façade.

The temple to which this building served as a vestibule was destroyed soon after its completion by a high Nile, but the water stairs, by which pilgrims from the south ascended, are still *in situ*.

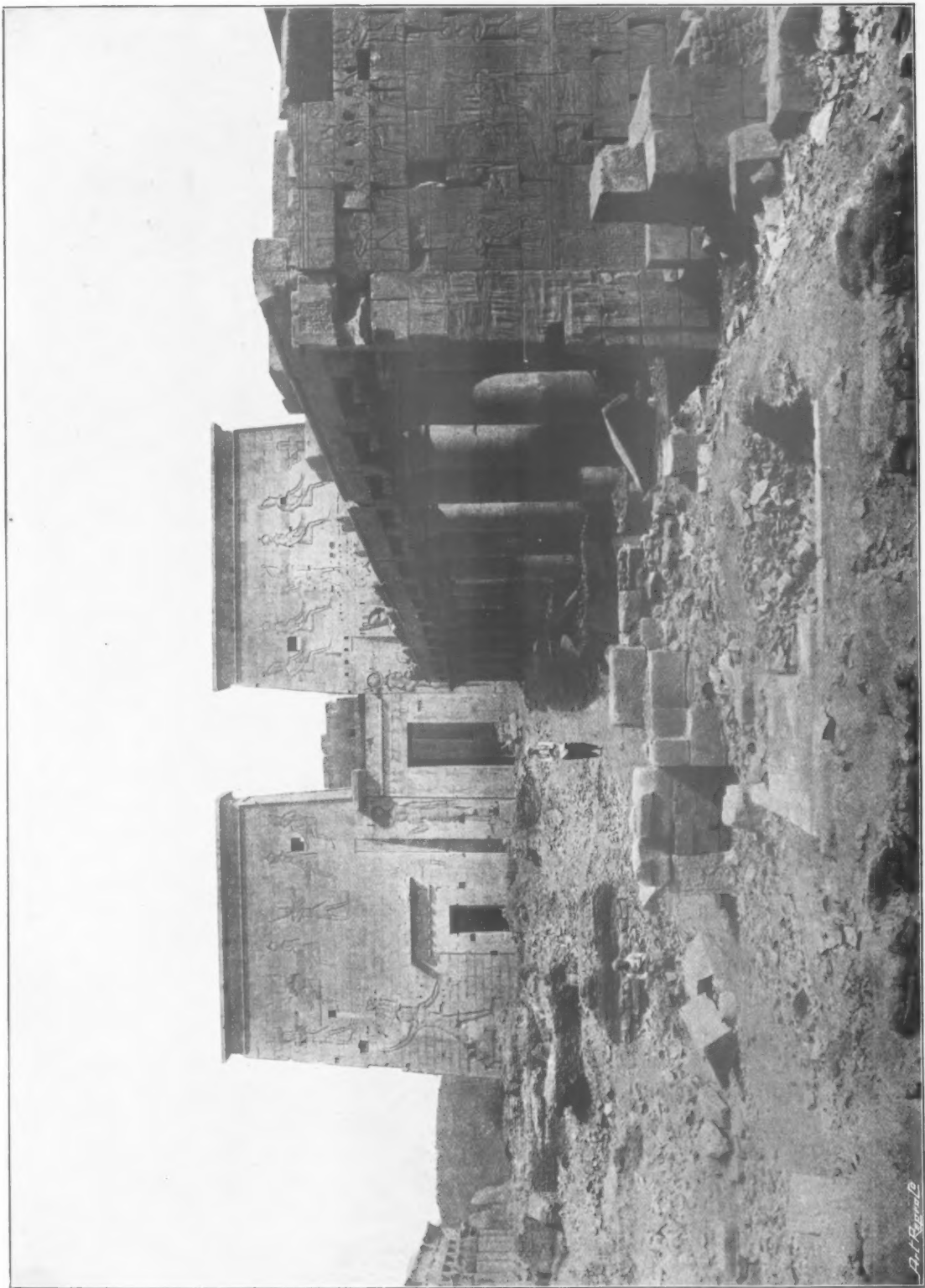
From the vestibule we enter the outer court of the Temple of Isis—an enclosure measuring about 300 ft. by 120 ft. and very irregular in plan; indeed, the whole group, belonging to the great temple is arranged without the least regard for symmetry, and simply follows the natural shape of this side of the island. The temple itself is regular in plan, but it is set at an angle to the forecourt, which again is entered from one corner of the outer court. As far as can be seen, there was nothing to prevent the planning of these buildings on a centre line, and it is evident that the Egyptian architects were quite ready to throw over symmetry in a case where a limited scale lent itself to picturesque. The western boundary of the court is formed by a retaining wall carried up from the water level and pierced with square window openings; reliefs, in some cases coloured, show Augustus, Tiberius, and Nero, in the same dress and attitude as the Pharaohs of centuries before, making offerings to the local deities.

In front of the wall runs a colonnade of 31 columns on very clumsy bases, restored in 1896 according to the original design. The Egyptians never succeeded in producing even a tolerable base, and hardly made any advance upon the original wide circular platform on which stand the mis-named "Protodoric" columns of Beni-Hasan—a curious contrast to the elaborate richness of the base in Assyrian and Persian work.

The shaft, however, has now got rid of the ugly, bulbous form we have met with at Thebes (where the column looks weakest at the very point where strength should be suggested). It tapers slightly, but has no entasis, and below the capital it nearly always takes the form of a bundle of stalks confined by a band wound several times round the shaft. The capitals themselves are all different, and form a series as varied as those of the Doge's Palace, while the abacus is kept reasonably low. A good deal of colour still remains intact, and the design is altogether one of the lightest and most attractive in the island.

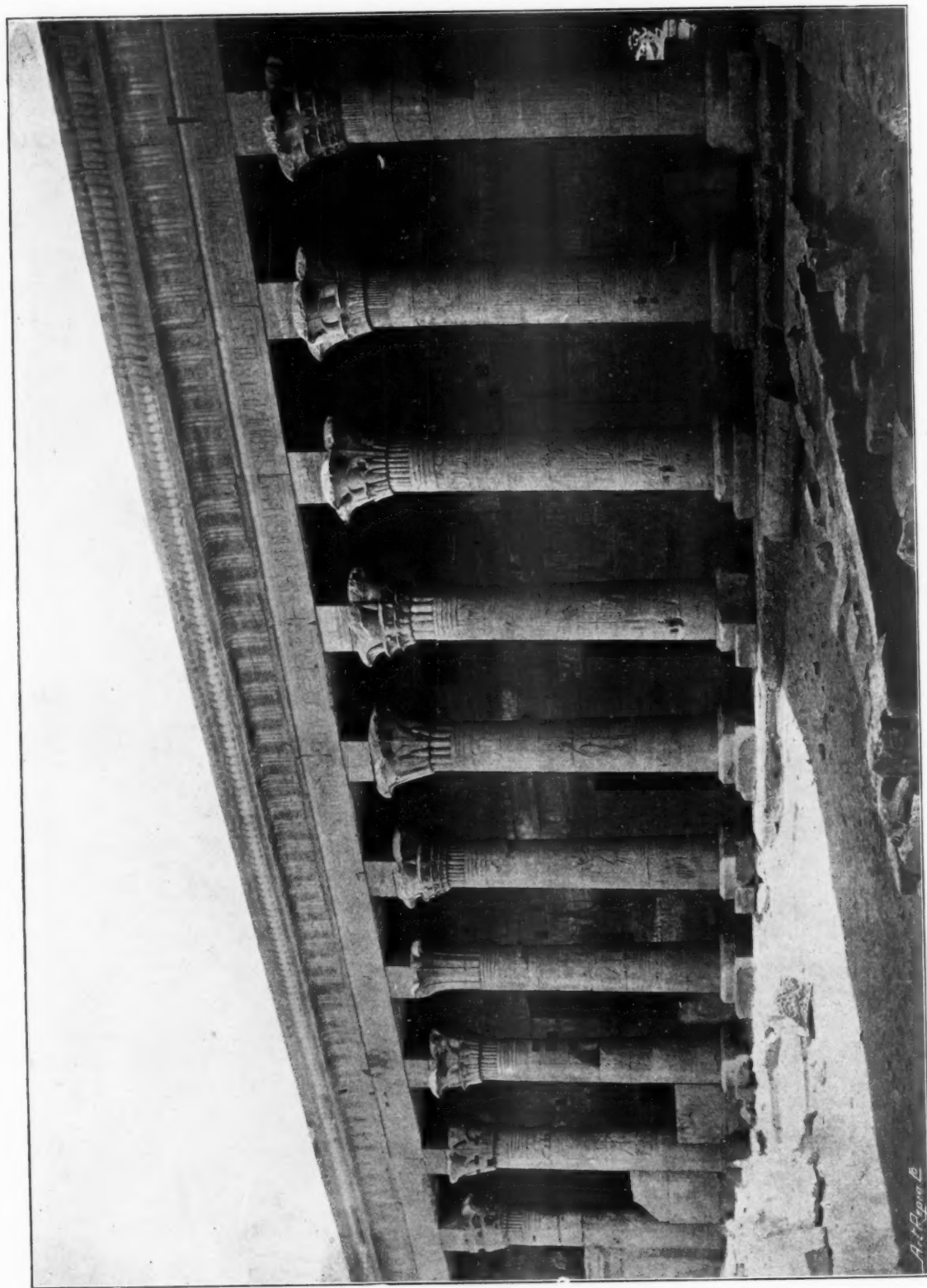
The corresponding colonnade on the east side has only 16 columns, and is stopped at the south end by the ruins of a small temple to the Nubian god Ahresnefer, built by Ptolemy Philopator about B.C. 220, and repaired by other kings, including Ergamenes of Nubia, who appears to have assumed the titles of the ancient Pharaohs, and was treated as an equal by the reigning Ptolemy.

The ten columns nearest to this temple are still unfinished, and the capitals were roughly blocked out before being placed in position. This habit of building in all masonry in the rough and finishing it on the spot, often led to temples remaining incomplete for centuries, or even, it seems, for



A. J. Russell

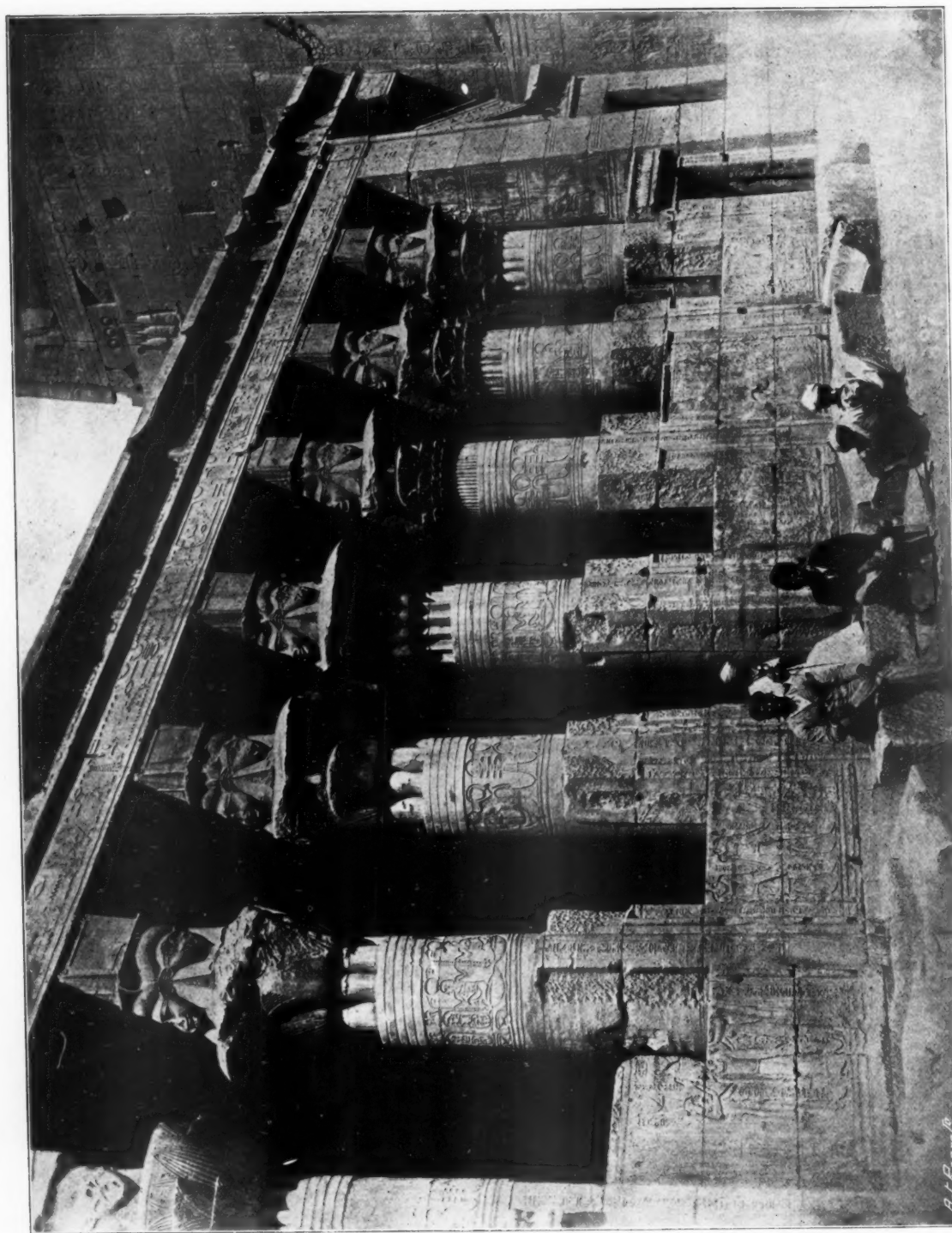
PHILAE. THE OUTER COURT OF THE TEMPLE OF ISIS, LOOKING NORTH.



PHILAE. WEST COLONNADE OF THE OUTER COURT TO THE TEMPLE OF ISIS.

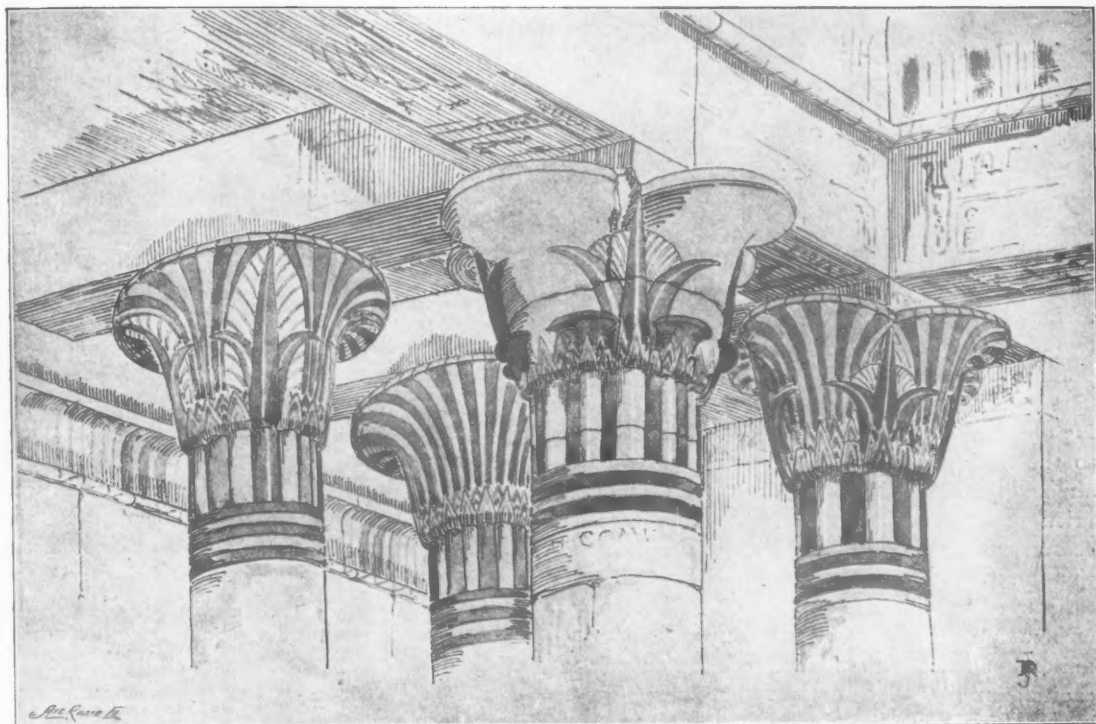


PHILAE. EAST COLONNADE OF THE OUTER COURT:
TEMPLE OF ISIS.



PHILAE. WEST COLONNADE OF THE FORECOURT, TEMPLE OF ISIS.

Art. Reg. 10



PHILAE. CAPITALS IN THE HYPOSTYLE HALL. TEMPLE OF ISIS.

eternity, but work did not usually cease at such an early stage of progress as this. The first pylon, begun about B.C. 370, and measuring 150 ft. by 25 ft., with a height of 60 ft., occupies most of the north end of the forecourt; the reliefs on its outer face date from the time of Ptolemy Auletes (B.C. 80), and consist of the usual figures, but none of the accessories have been put in. On each side of the central doorway, another work of Nectanebus II., the pylon is grooved to receive a flagstaff, and the west tower contains a smaller doorway leading direct to the "Birth-house" in the forecourt.

Facing the east tower, and separated from it by an entrance gateway of Ptolemy II., is a very small temple of Iemhotep, an Egyptian god, identified by the Greeks with Æsculapius. It was completed by Ptolemy X., about B.C. 200, and he appears over the doorway in conventional form, making offerings to the gods. But the inscription stating the dedication of the temple by himself and his queen Cleopatra is, in defiance of tradition, carved on the top member of the cornice in Greek characters, an innovation hardly ever met with, even under the Roman occupation.

Entering the forecourt, which measures about 100 ft. by 80 ft., we see on the left the "Birth-house" already mentioned, commemorating the birth of Horus, son of Isis, and consisting of a

vestibule leading to three small chambers. It is a complete detached temple in itself, and on three sides is surrounded by an external colonnade, a remarkable feature which was never introduced in the work of any earlier period. Regarding the temple merely as the western boundary of the forecourt, it would of course be natural to the Egyptians to build a colonnade on the inner side of it; but those on the north and west sides have no such *raison d'être*, and seem to suggest that here, if anywhere, some direct Greek influence may be traced. The whole plan, indeed, is abnormal, for not only is it a piece of external architecture, while the Egyptian temples aimed solely at internal effect, but the mere fact of the third hall of the interior being the largest contradicts the Egyptian principle of diminishing the scale from the entrance onwards.

Many of the Hathor capitals in the order are well preserved, and there is a barbaric richness about the whole design when compared with that of the outer court. The corresponding building on the east side consists of some small rooms opening out of a colonnade and containing reliefs of the time of Tiberius; in one of the rooms a staircase leads to an upper story of considerable size.

The second pylon, on the north side, is set at an angle to the forecourt, and is only about 100 ft.

in length; at the base of the east tower an inscribed stele was formed on the face of the granite rock which here crops out, and a small shrine, now very dilapidated, was put up to shelter it from the weather.

A flight of steps leads up to the entrance of the temple proper, which in plan is a compressed edition, so to speak, of the smaller Theban type represented by that of Khons at Karnak, which, however, is rather longer. The open vestibule is very short, and only has one column on each side, but as it was divided from the Hypostyle hall merely by low screen walls (now destroyed) the two together practically form one large hall containing ten columns and partly open to the sky. The capitals here are the finest examples remaining of the colour system of this period, and, thanks to the sheltered position, their preservation is almost perfect. A light bluish-green, a dull brick red, and a blue of medium tone are the colours mainly used, while we miss the combination of turquoise and dark blue which is so characteristic of earlier decoration in Egypt. The colours are arranged without any attempt to imitate realistically the foliage represented on the capital, and it will be noticed that in the outer range of columns the design is carved in bold relief as well as painted, but at the back of the hall the relief is very slight. No doubt it was felt that in the latter position the colouring was effective enough, but that it needed the emphasis of high relief under the strong light from the opening in the vestibule roof.

The reflection thrown up by the sunlit floor, now covered with sand, adds a kind of theatrical brilliance to the colours, and the whole picture is one of the most cheerful and fascinating to be met with in the entire series of ancient temples.

When Isis worship was finally put down, Coptic services were held in the Hypostyle hall, and traces of these may still be seen in the crosses carved on the walls; there is also a Latin inscription upon the restored shaft of one of the columns. Beyond the hall lie the sanctuary and other small dark rooms surrounding it; they contain the usual reliefs of the time of Ptolemy II., who founded the temple about B.C. 270, and in his reign and that of his son most of the work was carried out.

Passing between the second pylon and the Birth-house, where the columns on the north and east sides are still unfinished, we reach the Nilometer—a flight of steps leading down to the river and enclosed by walls, on which the levels are marked in palms and cubits. The cubit is about 20 inches, and the measurement lines extend up to the seventeenth, presumably just above the highest flood level of the period. This cor-

responds fairly closely with the average rise at the present day, and shows that whatever changes may have taken place in the lower Nile valley, the granite bed of the river at this point has hardly been worn down at all in the last twenty centuries.

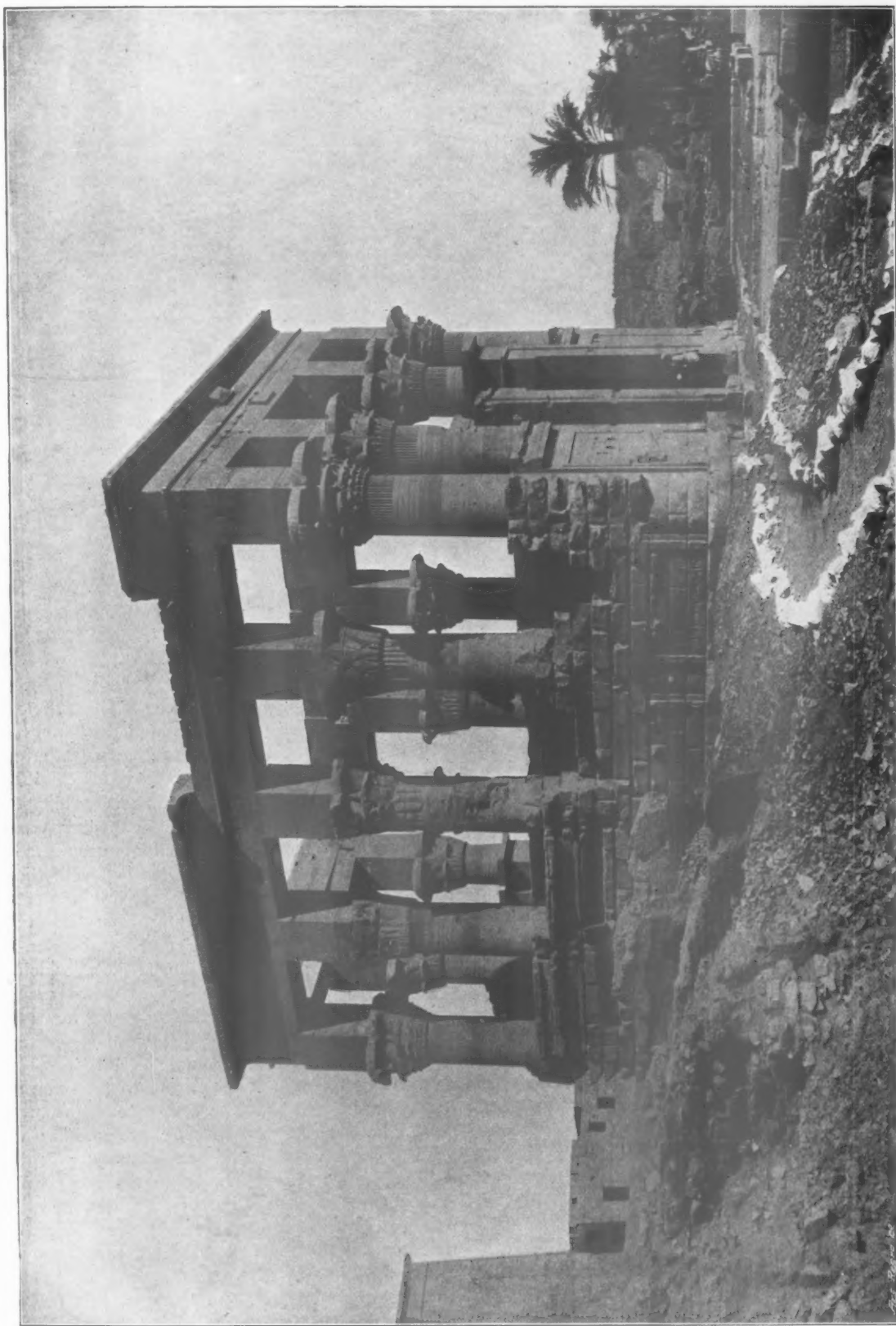
Close to the Nilometer stands Hadrian's gateway, modelled on that of Nectanebus in the first pylon, and decorated by Marcus Aurelius (one of the reliefs represents the source of the Nile as a river god at the foot of a mountain, pouring water from two vases), and the square temple of Harnediotef or Horus, built under Claudius, but now entirely destroyed down to the pavement level owing to the removal of the stones for use in Coptic churches.

At the northern end of the island the temple of Augustus, erected in B.C. 12 by the Nubians of the district, is interesting as a piece of Roman work in character as well as date, and it is curious that at the same time building operations in connection with the temple of Isis were being carried out in the traditional and vernacular style, which held its own as late as the reign of Hadrian. Even in details of construction a difference may be seen, for the blocks of stone in the temple of Augustus are numbered or lettered in Greek characters, while in vernacular work the place of each stone was indicated on it by incised lines showing the position of the joints in the surrounding blocks.

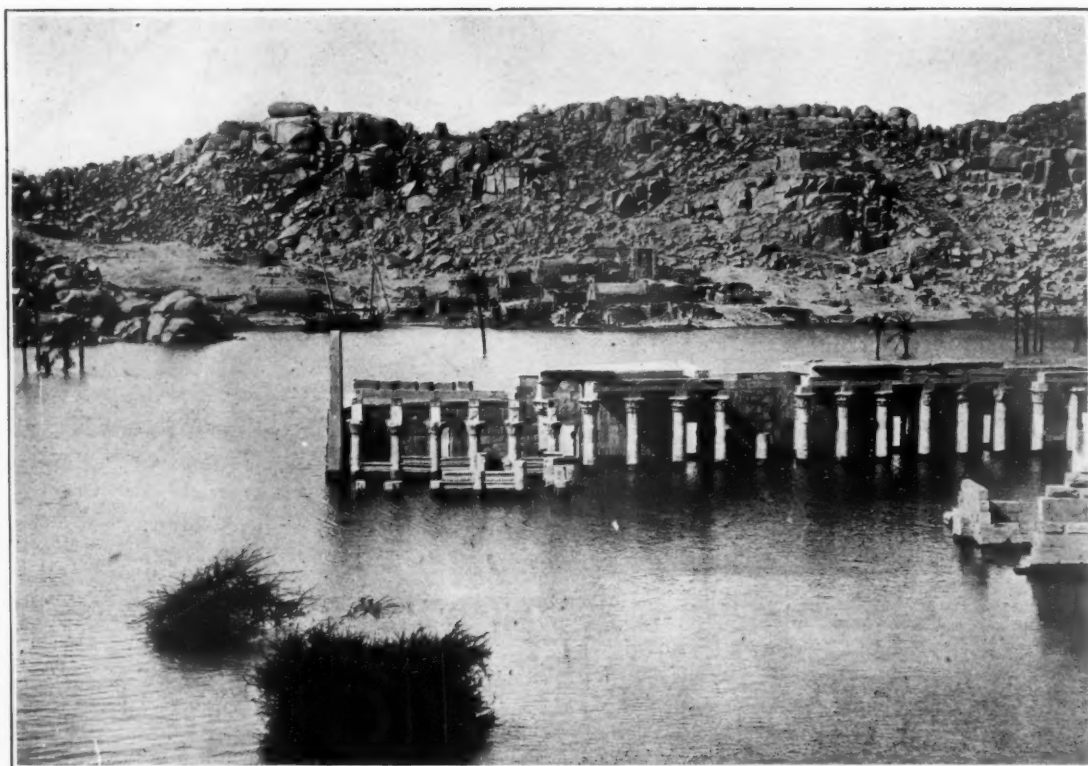
In front of the temple, but not quite central with it, Diocletian erected a gateway which formed in its time the entrance to the island from the north. It consists of a large central and two smaller side arches, and over one of the latter there still remains about half of a dome on pendentives—a true masonry dome with radiating voussoirs. If the building really dates from about A.D. 300, the authority for which was found in the name of Diocletian inscribed on one of the stones which is now lost, this must be by far the earliest known example of a dome on pendentives covering an opening square in plan.

Turning southwards again we pass the ruins of a Coptic church, for which materials were taken from the temple of Harnediotef, and reach the Temple of Hathor; this was founded by Ptolemy Philometor (B.C. 182–146), but the forecourt with columns between screen walls, now mostly destroyed, dates from Roman times. The façade of the temple itself contains two columns with very beautiful capitals, on which a good deal of colour has survived, and the whole design, owing to its extremely small scale, looks like a miniature model for a larger temple.

Near the corner of the first pylon we notice an unfinished and ruinous chapel built to shelter a



PHILAE. THE KIOSQUE.



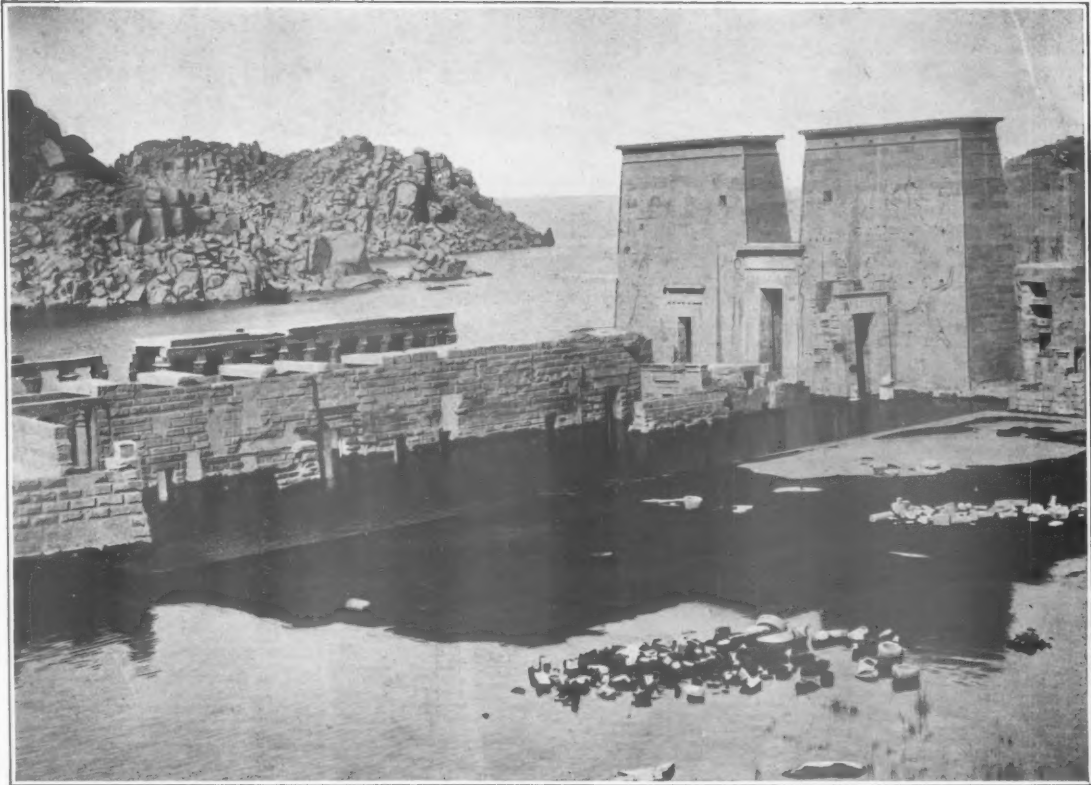
PHILÆ. OUTER COURT OF THE TEMPLE OF ISIS, IN THE AUTUMN OF 1902.

large altar, and finally turn to the celebrated building known as the Kiosque, or "Pharaoh's bed," which is conspicuous in every view of Philæ, and is probably the last building of any size erected in the traditional style of Egypt, since it is attributed to Trajan, and may have been founded well on in the second century A.D. Obviously it is not a temple; apart from the doorway at each end, such a building, open on all sides except for screen walls of no great height, would have been quite unsuited to the Egyptian ritual with its dark and mysterious surroundings. It is more likely to have been used as a hall for the marshalling of religious processions, which had crossed over from the mainland. The design was modelled, M. Perrot suggests, on that of the Vestibule of Nectanebus, the Hathor capitals of which are here copied on a larger scale. Only the lower capitals, however, were executed, and the abacus blocks are still unfinished and project slightly beyond the architrave; in fact, most of the masonry throughout has been left in the rough as it was originally built, except for one panel on the interior face of the screen walls.

The Kiosque can never have been roofed in the ordinary way with single slabs of stone, as there are no internal supports, and the existence of hollows cut on the inner side of the cornice blocks

points to the use of wooden beams. The curious form of doorway with a broken lintel, so often met with in work of the Roman period, is said to have been adopted because the long poles which carried standards and other religious emblems could not pass under an ordinary lintel unless the door was of considerable height; but the innovation came too late in the history of the style to allow of the jamb and its fragment of lintel receiving a more appropriate treatment. Another alteration in detail was involved in this change; that splendidly decorative symbol, the winged globe, which from very early times was carved over every Egyptian doorway without exception, has now to be placed in the centre of the main cornice, where we find it here and in the Temple of Hathor.

Such was Philæ in the past. As to the future, it may be recalled that the first scheme for the great dam, put forward in 1893, provided for a head of water which would have entirely covered the temples for several months in the year. In consequence of the indignation aroused in all parts of the world by this prospect, the engineers were obliged to reduce the height of the dam by 27 ft., though this maximum is still far from satisfactory to Philæ. The result is, that from December to April the water level of the new lake will reach rather more than half way up the



PHILÆ. THE TEMPLE OF ISIS IN THE AUTUMN OF 1902.

columns in the outer court, and slightly less in the Temple of Isis and the Kiosque, which stand a few feet higher.

The stability of the buildings has been as far as possible assured. Major Lyons' investigations in 1896 showed that, contrary to the usual custom in ancient Egypt, the foundations are of considerable depth, and in most cases reach the solid rock; they were further repaired and strengthened during the last year, but still it is impossible to think that the sandstone blocks, some of them very poor in quality, can permanently resist the action of the water, and in any case deposits of river mud will disfigure their surface.

The engineers are cheerfully optimistic; they point out that the high level water of the dam will contain hardly any of the Nile mud, which is only brought down at a certain time of year; and they even go so far as to assert that Philæ "will rise refreshed every year like Aphrodite from the sea," apparently regarding the five months' submersion as a kind of gigantic spring-cleaning. Refreshed or not, however, there will be no one to see it rise, since it is precisely from December to April that Assouan is visited by Europeans, and in the height of the summer when the island will partly emerge, the climate puts any such intention out of the question.

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The necessity for the Assouan dam must be fully admitted. No country can be called upon to forego progress, and turn itself into a museum of antiquities, for the benefit of the travelling world. But at the same time, Philæ has not been "preserved;" it has been destroyed in all but the actual dismemberment of the buildings—an inevitable sacrifice, in spite of the fact that the temples may still stand for centuries, and successive generations may still come to gaze on the ghost of the most beautiful scene in Egypt.

RONALD P. JONES.

NOTE.—The best authority on Philæ is the "Report on the Island and Temples of Philæ," by Major Lyons (oblong quarto, Cairo, 1896), which gives plans and particulars of all the buildings investigated at that time, and a beautiful series of photographs. Unfortunately the temple of Isis itself is omitted altogether, since it was not found necessary to do any repairs or excavations there; so that in this important respect the book is incomplete. I cannot find that anything has been published on a large scale with measured drawings or facsimiles of the colour decoration, except that a few of the Hypostyle capitals are given in Prisse d'Avenne's "Histoire de l'Art Egyptien."



a. FROM THE ORIGINAL.
A.G.



b. FROM A CAST IN THE ROYAL ARCHITECTURAL MUSEUM.
A.G.

FIG. 100.—WESTMINSTER ABBEY. NORTH TRANSEPT.

English Mediæval Figure-Sculpture.

CHAPTER VI.—FIRST GOTHIC FIGURE-SCULPTURE (1175-1280).

CARVING IN RELIEF.

BY EDWARD S. PRIOR AND ARTHUR GARDNER.

As already said, the reliefs at Westminster must have been earlier than the great angels of Lincoln. They are placed at the ends of the transepts in the spandrels of the window-arches, which range with the triforium. The date of their carving was therefore from 1250-1260—those at the north end being probably the first worked. Since there are three arches in the transept end, there are—to use the description adopted for the Lincoln work—two *central* figures and two *flanking* in each composition.

At the north end the *central* figures are gone, but we give (Fig. 100 B) a photograph of the cast made from one of the *flanking* angels, and Fig. 100 A gives the other angel in the north transept, taken from the work itself. Contemporary with the first angels at Lincoln, they can be seen to have the same draperies and filleted head-dress, but the sentiment and quality of the work are vastly superior. There is in pose and expression that indefinable suggestion which appears so curiously in thirteenth-century sculpture—the reassertion of the noble type, as opposed to the merely pretty one, which, for want of a better word, we are compelled to call the “sculptur-esque ideal,” and which is so striking a characteristic in the Greek art of the fifth century B.C. No early Athenian relief could be calmer or nobler in design, and curiously, too, the details of technique in hair and draperies have been paralleled. Turning, however, to the *central* figures (which in the south transept remain) we note a disregard of anatomy—such as no Greek work shows, and which we shall remark often when thirteenth-century sculptors deal with movement. This is very visible in the contorted attitudes adopted as the energetic expression of mediæval earnestness. In this one matter the Lincoln angel-sculptors show a superior training, and a capacity to emerge, which might have led to still greater achievements, if the course of architecture had permitted it.

But Gothic architecture was not to be regulated so as to create a style in frieze-sculpture. The method of large figure-reliefs carved on the surface of the wall, and dependent for effect on the broad surface of the architectural ground, appears essentially as a thirteenth-century practice. In the fourteenth century the scope of figure-relief was restricted to the smaller fields of screen-work and tomb canopies, and, even in the decoration of such furniture, had to yield largely to the competition of the constructional ornaments



FIG. 101.—PETERBOROUGH CATHEDRAL. WEST FRONT.

of architectural use. In the big spaces of the building scheme, tracery and panel ousted the figure from its earlier position as spandrel decoration, or admitted it only as the detached figure, for which an architectural niche had been prepared.

But at first, these trefoils and quatrefoils, which grew into tracery and foreshadowed the doom of figure-relief, were designedly, themselves, the seats of figure-work. Thus, in the Winchester Chapels of c. 1204—one of the earliest of our full Gothic works—the quatrefoils of the wall arcades can be seen to have had affixed to their Purbeck filling figures either of wood or metal. At Boxgrove, near Chichester, the main arcade of the Quire, c. 1220, has in its spandrels deep-cut quatrefoils, in each of which has been a figure, an idea which clearly follows the shallow-set reliefs carved in the triforium of the Chichester Quire, the work of c. 1190.⁶¹

Heads set in foiled panels still remain in the west front of Peterborough (Fig. 101), and there are half-length figures of apostles on the parapet of the apse of the same cathedral, which were added about the same date, 1225 (Fig. 102).

So, too, in the west front of Wells, there are at different heights three ranges of geometrical recesses, each exhibiting a series of connected figure-subjects, which, as being probably executed

⁶¹ The figures here are now plasterwork, which was modelled on the remains of the old about the year 1815. In the draperies some of the original is left.



FIG. 102.—PETERBOROUGH CATHEDRAL. PARAPET OF APSE.

with the arcades of the west front, may be accepted as some of the earliest work in this our great English show of early sculpture. Their date would thus be about 1220 to 1230. They are practically detached sculpture leading up to the art of the statues, of which some may be contemporary, but most would be later in date. The first tier is one of thirty-two quatrefoils, not a few of which still contain figures, half-length, as at Peterborough, with an execution that is completely in the round (Fig. 103). The face treatment is that of the corbel heads in the west bays of the interior (see Fig. 66B, Chap. IV.), with short hair and round full features, while the drapery starts the peculiar style which appears throughout the Wells statues, that of finely divided, rippled folds, a skilful refinement of what in the Malmesbury (Fig. 51, Chap. III.) and Wenlock reliefs (Fig. 52, Chap. III.) was rudimentary and inexpressive. We regard this drapery as a local English evolution, whose steps can be traced upwards from its sources. It can be clearly distinguished from the broader, flat, angular cutting of drapery which, begun in the reliefs of the Lincoln West Front (see Figs. 43 and 44, Chap. III.), reached its finest technique in the great works we have shown from Westminster and Lincoln.

Just above at Wells, another somewhat larger range of fifty quatrefoils, instead of single figures, has subjects in full relief, many of which are in good preservation. Those to the south of the central doorway are from scenes of the Old Testament, those to the north from the New. We show from the latter, "Christ among the Doctors" (Fig. 104): the "Transfiguration" and "Last Supper" are equally striking as compositions. On the north, the reliefs showing the



FIG. 103. WELLS. WEST FRONT. A.G.

"Creation" and "Fall of Man" are specially dramatic, the figure of the Almighty being powerfully rendered. The figures in these sculptures are about two feet in height, and their dignity and their solemn action distinguish them as some of the most serious of our thirteenth-century sculptures; it is a pity that decay and distance from the ground make them little observed, for their quality shows English art at a high level by the side of the contemporary French, and still more when compared with the first works of the Italian Renaissance.

The sculptures of the two quatrefoils immediately on either side of the central doorway do not belong to this series, but must have been carved in connection with the "Coronation of the Virgin," which with its arcaded niche was plainly an insertion

into the scheme of the lower stage of the front. The actions here are seen to be a little freer, and the draperies less minutely folded, a progress in technique which we shall note also in the detached statues as they begin to advance into the later manner. The figure of St. John the Evangelist (Fig. 105) is essentially dramatic, and the "Coronation of the Virgin" (Fig. 106), though dignified, has a plastic emphasis of action which is wanting in the earlier reliefs. Such a work we can put in close connection with the contemporary ivories.

The third tier of figure reliefs at Wells acts as a cornice to the great range of statues. At some hundred feet from the ground is the Resurrection (Fig. 107), the naked dead



FIG. 104.—WELLS. WEST FRONT OF CATHEDRAL.
"CHRIST AMONG THE DOCTORS."

(From a photograph taken by Mr. T. W. Phillips, of Wells, during the Restoration.)



FIG. 105.—WELLS. WEST FRONT. "ST. JOHN." A.G.



FIG. 106.—WELLS. WEST FRONT. "CORONATION OF THE VIRGIN." A.G.

bursting from their tombs at the trump of doom. The inexpertness of the mediæval sculptor when he attempts the nude, to which his sight was unaccustomed, is very evident here. The effects of the human anatomy under draperies are delicately rendered by the Wells statuary, but undraped it is blockwork to him. Still, not a little dramatic action and dignified composition is combined with this faulty presentation, and, as seen from the ground, these broader qualities are visible. We give, however, a photograph that was taken from the scaffold close at hand at the time of the repair of the front (Fig. 108).

What was, without doubt, the earliest of the sculpture of the Wells front, we have left to the last, because it introduces our final class of relief work—that which centres the interest upon a single field, and is found conspicuously in the tympana of the great doorways. Compared with the development of the door-sculpture abroad, that at Wells is clearly puny and insignificant: even for England this portal was felt to be too small, as is proved by the insertion of the Coronation scene perhaps some ten years later.

On the supposition that at Wells the work at the west end was begun by Bishop Jocelyn immediately on his return to England in 1218, we may look on the tympanum-carving as being c. 1220. At that date at Paris, Rheims, and Amiens, there were being built the great west doorways, thronged with statues, and with door-heads filled with magnificent examples of relief sculpture which are the glory of French Gothic art. The rejection of the French ideal is very evident at Wells: the doors are made small so as to interfere as little as possible with the great screen of sculpture which covers the whole front. So we must recognise that there was not the least intention to rely on the manner of the foreign sculptor. Instead, we have a diminutive representation of the Madonna and Child (Fig. 109), set in a quatrefoil, and flanked by two angels. The type of these last, with their fluttering garments, we can evidently refer to their Saxon prototypes at Bradford (see Fig. 13, Chap. II.). And the Madonna is but a slight remove from the figures on the twelfth-century seals (see Figs. 40 and 55, Chap. III.): in fact, the whole is grounded on the smaller



FIG. 107.—WELLS. WEST FRONT. "THE RESURRECTION OF THE DEAD." A.G.

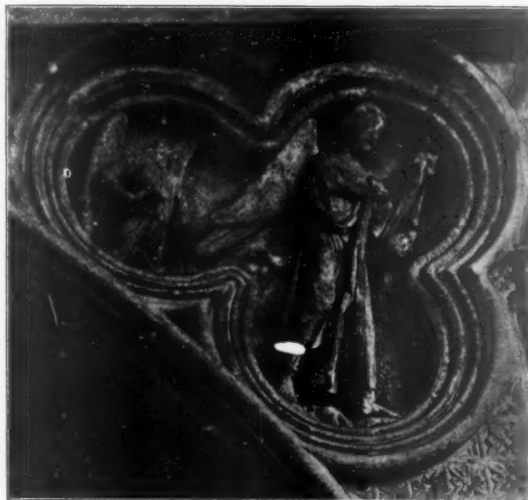


FIG. 108.—WELLS. WEST FRONT. "THE RESURRECTION."
(From a photograph by Mr. T. W. Phillips, of Wells.)

Romanesque examples of English habit, such as those at Elkstone (Fig. 48, Chap. III.) or Barfreston (Fig. 61, Chap. III.). The only difference is that the Gothic quatrefoil has taken the place of the vesica piscis of Byzantine art, and skill in modelling has advanced beyond the incised representations of drapery.

The English type of doorhead sculpture is shown, too, in all its thirteenth-century insignificance at Crowland Abbey, Lincolnshire (Fig. 110), where the quatrefoil contains only small representations of the St. Guthlac legend taken directly from manuscript illuminations. It is outside the doorway, on the walls flanking it, that the important statues are set upon detached niches. Indeed, in what has come down to us, the only examples in England of thirteenth-century doorhead sculpture that approach the scale of the French, are those of the south door at Lincoln (Fig. 111) and of the Chapter-house doors at Westminster. The Lincoln carving is a spirited relief representation of the Doom, distinctly founded on manuscript traditions. The figure

of the Christ in Judgment is set in a quatrefoil and modelled largely and in bold relief. The treatment of the smaller figures has all the finesse and delicacy which we saw in the arch-moulds round the door, that we showed large in the last chapter. A modern head has now been given the figure of Christ, but the original draperies can be seen to be finely rendered in a manner of their own, which differs from that of Wells and Westminster. We shall observe on this drapery, which is different from that of the quire-angels, when we come to the Lincoln statues: here the Christ is in effect a detached image modelled in the round. At Westminster the figures on the Chapter-house doorways, though on the inside combined with reliefs in trefoils



A. G.

FIG. 112.—WESTMINSTER ABBEY. CHAPTER HOUSE DOORWAY.



A. G.

FIG. 109.—WELLS. WEST FRONT. TYMPANUM OF PRINCIPAL DOORWAY.

to make up a single composition, are avowedly statues set on pedestals. We shall therefore deal with them as images in the next chapter. Of the reliefs, the central figures over the door are gone, but the trefoils on either side contain figures, one of which we illustrate (Fig. 112). They are too much worn to allow us to infer much as to their style, but the way in which the angel is tilted up to fit into the trefoil recalls the similar awkwardness of the spandrels in the choir-chapels and transepts, and may be reckoned as belonging to the same sculpture of c. 1250.



FIG. 110.—CROWLAND ABBEY. WEST DOORWAY. "STORY OF ST. GUTHLAC."

A. G.

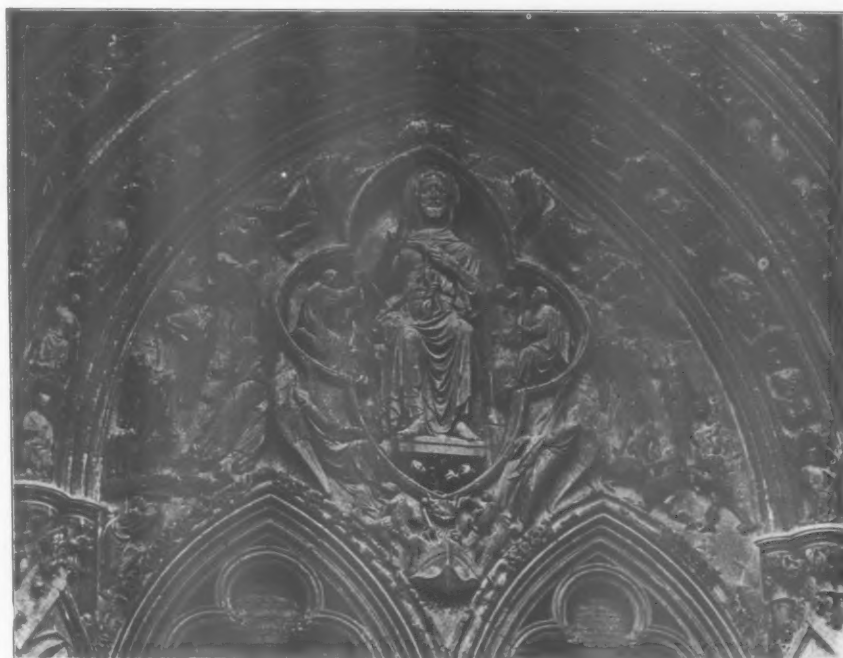


FIG. 111.—LINCOLN. SOUTH DOORWAY OF "ANGEL CHOIR."
(The heads and arms of the three central figures are new.)

A. G.

Notes.

*The Wellington Monument—The Strand Improvement—The St. Louis Exhibition—
Open Spaces in Towns.*

WE give, by courtesy of the Committee for the Completion of the Wellington Monument, a series of views showing the effect of Stevens's model in position. One or two missing parts have been restored from the small competition-model (see March number of *THE ARCHITECTURAL REVIEW*) and the object of the Committee was to judge of the actual effect of the group with those minimum modifications. The monument has been open to public inspection, so that all interested should be able to form an opinion on the facts.

IN a letter to the *Times* of June 30th, Lord Windsor and others (members of the Architectural Vigilance Society) have called attention to the latest action of the London County Council in the matter of the Strand and Holborn Improvement Scheme. The County Council made a promising beginning some years ago when they arranged a limited competition among distinguished architects for the treatment of the crescent and street, and offered premiums for the best designs. The designs were judged by Mr. Norman Shaw, but the Council took no further steps to secure that the prize-winners' designs should be carried out. More recently, the Corporate Property Committee of the Council reported in favour of some control over the materials and style of the buildings. The material was to be Portland stone, the designs were to be submitted to the Committee for approval, and in case of their not being approved, lessees were to submit new and amended designs, and "to be at liberty to retain the services of any one of the four architects" who were successful in the competition. Other architects, it will be seen, were not be excluded, but a hint was given that the designers already approved by the Council might with advantage be employed. Less than this, it seems to us, the Council could not do without stultifying its previous action, and even if other architects had been employed under this clause, they would have taken care not to propose anything grossly incongruous with the models already approved. In either case, the new thoroughfare would have gained in dignity and continuity of style. But when the report was brought up, the clause relating to the premiated architects was thrown out by a small majority. We greatly regret that this should have happened, and join with Lord

Windsor and his colleagues in the hope that the point will be reconsidered.

THERE has been no announcement so far of the intentions with respect to architecture of the Fine Art Committee of the British Commission for the exhibition at St. Louis. The committee, at first a purely Academical one, has been enlarged, to its advantage, by including representatives of various Painter Societies. The Royal Institute of Architects is also now represented by its President, Mr. Aston Webb, who joins the excellent academical representative, Mr. T. G. Jackson. We should like to urge that it is desirable to add one or two leading outsiders to these official members. We do not mention names, but it would be easy to suggest one or two that would make the committee more fully representative, and the exhibition in consequence more complete. Another point we should like to suggest for the consideration of the committee, and that is the desirability of allowing the inclusion in the exhibition of photographs of completed work, as well as drawings and models. The Academy has remained conservative on that point, but as this exhibition in intention is a national and not an academical one, it would be well to meet the view of a very large number of architects. Moreover, an exhibition of this kind, not being likely to affect English architecture very directly, might well be seized upon for experimental variation. The precedent of the recent Glasgow Exhibition is in favour of the use of photographs; the retrospective collection there was a most interesting one. There is not too much time now for architects to make their arrangements, and we hope a scheme will soon be published, and that it will be a liberal one.

A GOOD deal of indignation has been roused by a project for building on an open space in Grove End Road, St. John's Wood, the property of Lord Howard de Walden. It is urged that the buildings will go far to spoil a pleasant artists' quarter. The defence is that besides the general right of the proprietor to do what he will with his own, the buildings are to be artisans' dwellings. To this it is replied that the houses will not be used by artisans, that the ground could have been profitably laid out in studio building, so as to preserve the present character of the neighbourhood, and that it is time some consideration were given

to the preservation of open spaces not only on the outskirts of London, but nearer the centre. A case like this throws into relief the clash of interests which are allowed at present to fight things out among themselves. On the one hand there is the pressure of population, and the pecuniary interest of the speculative builder. On the other is the need of air and space by this same population, and the natural desire of those who settle in a quarter, and invest money in their houses, for some security that the amenities of the place shall not be sacrificed and the value of their property reduced by the action of an individual owner regardless of the community. The housing and space problem has its best hope of solution in the development of quick communication and the trans-

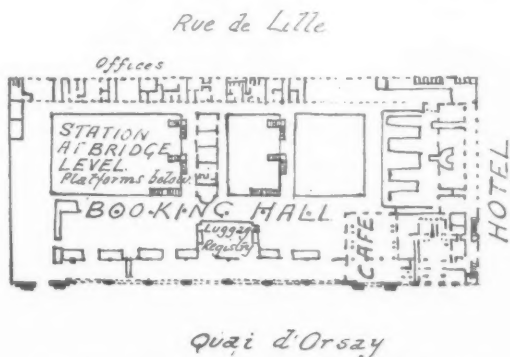
mission of electrical power, so that industrial garden cities may be plotted out with forethought and limited in extent. The security of the community against the speculative proprietor seems to call for legislation, since at present no clause of building acts or bye-laws gives any protection. It may be added that the community itself in its need of "rateable values" tends to regard open spaces in cities with jealousy. In Paris a heavy tax on unoccupied building sites and even on gardens is actively forcing owners to build upon them; and even so far out as Neuilly gardens that gave its character to that suburb are fast disappearing. Soon only a millionaire will be able to afford a garden. In London we ought to look ahead and devise some counter-check to this process.

The New Gare d'Orléans, Paris.

SOME day, no doubt, a history will be written of the remarkable series of iron and glass buildings for exhibitions and railway stations that have been the most novel architectural development of our time. We give a number of views of one of the latest and most imposing, the new Gare d'Orléans in Paris. In these structures, with their vast spans and the perspective network of the rails upon their floor, we are reduced to the purest elements of structure, of space-enclosing and division. The decoration expended upon them has seldom been happy, and there has been an active source of displeasure in the smoke and grime of steam-engines. Even so these mighty "naves" have their impressiveness, and the play of geometry and dynamics its appeal to the imagination, when a train curves round under the span of a station like that of the Great Northern at York.

The disagreeableness of smoke is likely to be reduced in the near future; in the Gare d'Orléans it is abolished. The trains are brought into the terminus from the outskirts of Paris by electric traction and by an underground line. This is shown in our illustration of the interior, the level being nearly that of the river. This has one disadvantage, that it cuts up the floor space of the vast hall on the street level. On either side of this "nave" is an "aisle." That on the far side is enclosed and occupied by offices; that on the river front is partly occupied by luggage-lifts and ticket-offices, but part of the great promenade space is taken up by a huge exhibition of photographs of places of interest on the line. An attempt has also been made to carry out the old idea of Mr. Watts and Courbet, by commissioning painters to execute panels of landscapes in the lunettes at the ends of this arcade. One of these is seen on page 71.

The roof is a mixture of Crystal Palace and Roman Bath models. We give views of the great cradle before the partial filling-in by caissons had been completed. Many will prefer this anatomy of the structure to the finished architecture. Monsieur Laloux was the designer-in-chief. Subordinate to him were Messieurs Lemaesquier and Mayeux. Our reproductions are taken from a fine series of photographs executed by M. Chevojon, under the direction of Messieurs Kulikowski, who carried out the sculpture-decoration of the building.



THE NEW GARE D'ORLÉANS, PARIS. SKETCH PLAN.

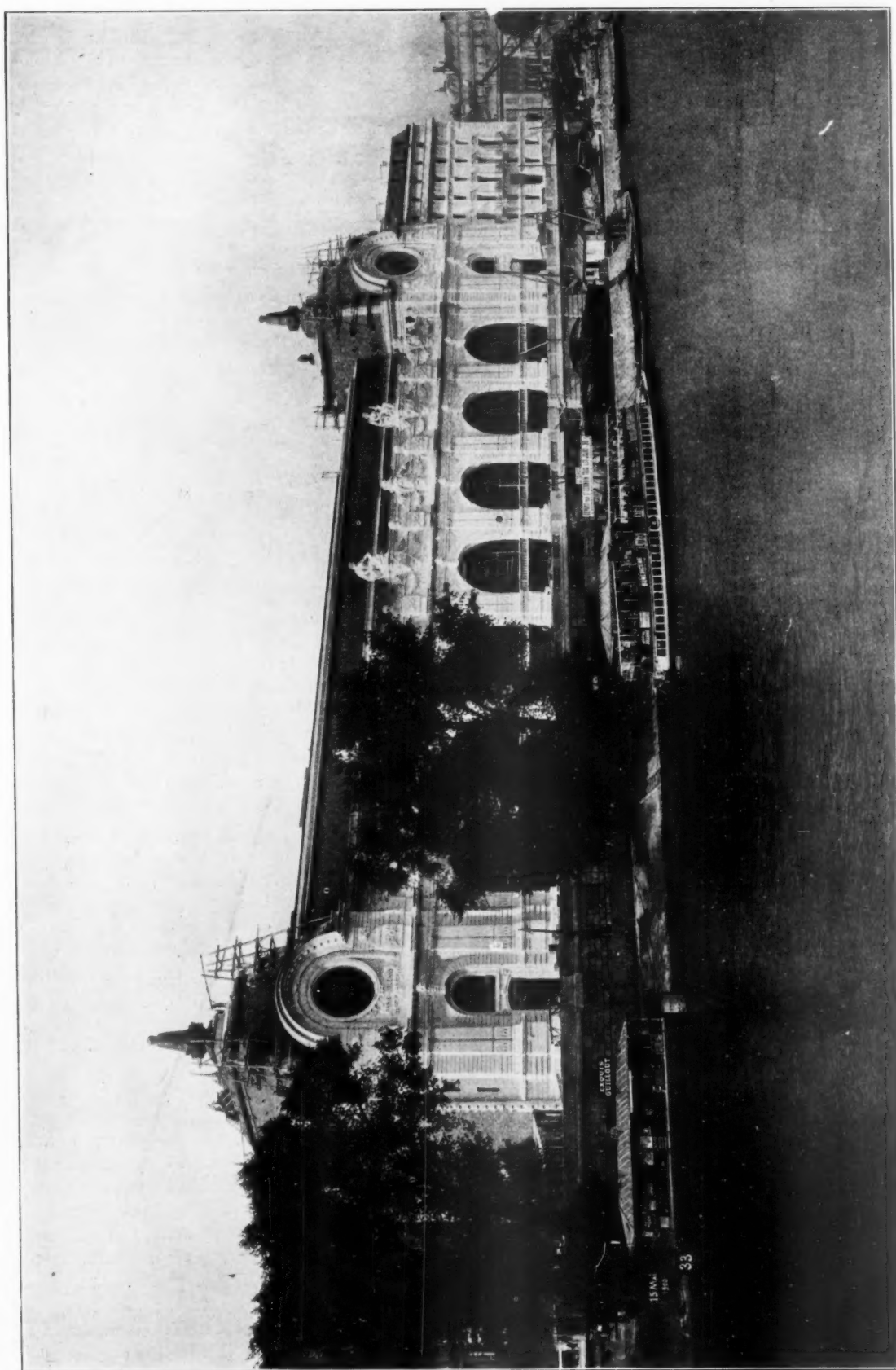


Photo : A. Chevojon.

THE NEW GARE D'ORLÉANS, QUAI D'ORSAY, PARIS.
GENERAL VIEW OF THE FAÇADE FROM NORTH BANK OF THE SEINE.



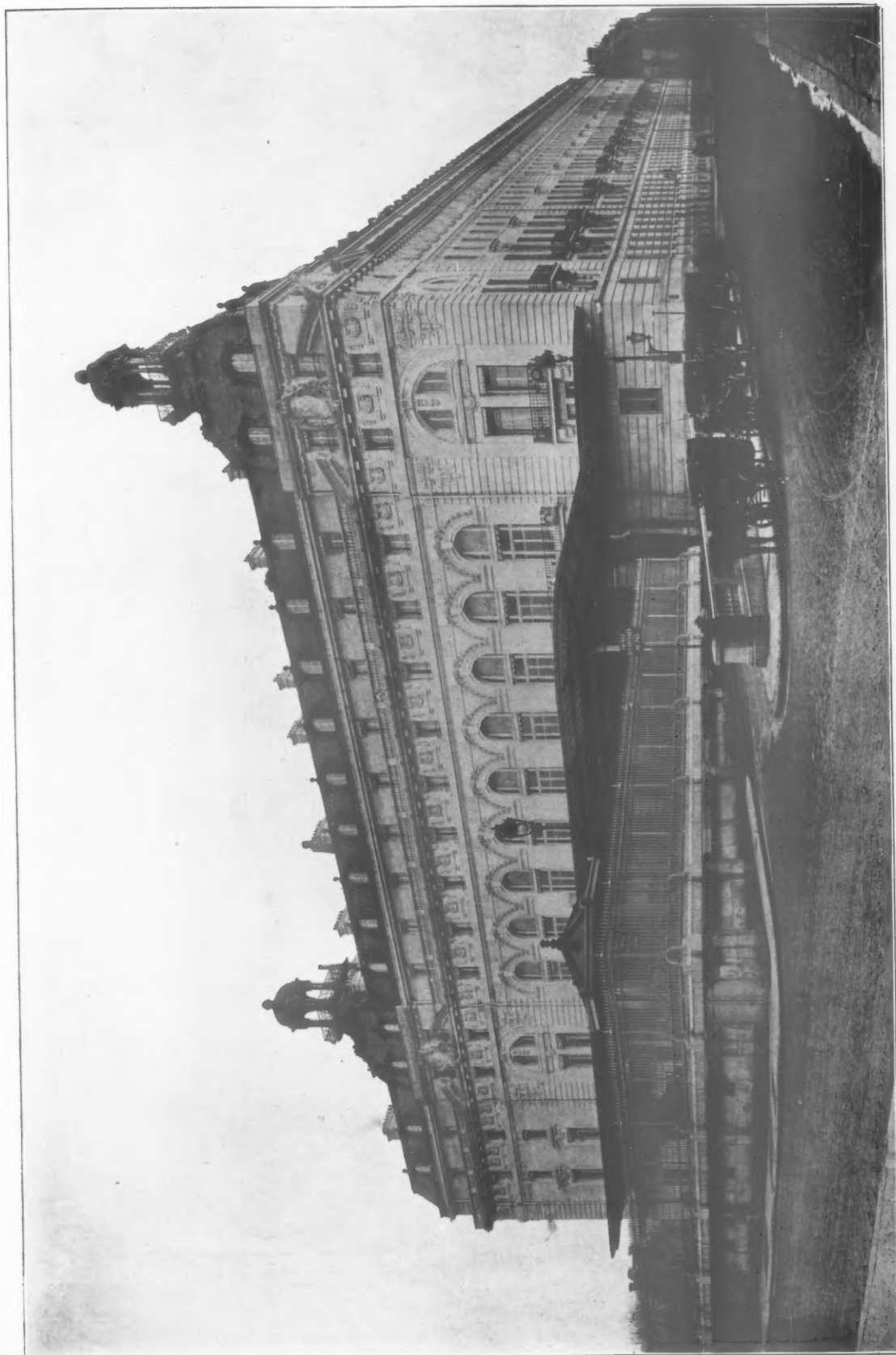
Photo: A. Chevojon.

THE NEW GARE D'ORLÉANS, QUAI D'ORSAY, PARIS.
DETAIL OF FAÇADE.



THE NEW GARE D'ORLÉANS, QUAI D'ORSAY, PARIS.
VIEW OF FAÇADE FROM NORTH-EAST.

Photo: A. Chevojon.



A. Chérolon, Architect.

THE NEW GARE D'ORLÉANS, PARIS. VIEW OF THE HOTEL.



Photo: A. Ctepejon.

THE NEW GARE D'ORLÉANS, PARIS.

GENERAL VIEW OF INTERIOR, LOOKING WEST, DURING CONSTRUCTION.



Photo : A. Chénouin.

THE NEW GARE D'ORLÉANS, PARIS. GENERAL VIEW OF INTERIOR FROM THE SOUTH-WEST, DURING CONSTRUCTION.



THE NEW GARE D'ORLÉANS, PARIS. INTERIOR OF BOOKING HALL, DURING CONSTRUCTION. LOOKING WEST.

Photo: A. Chevojon.



THE NEW GARE D'ORLÉANS, PARIS.
THE BOOKING HALL, LOOKING EAST.

Photo: A. Chevojon.




Photo : A. Chevojon.

THE NEW GARE D'ORLÉANS, PARIS.
GENERAL VIEW OF THE INTERIOR, LOOKING WEST.



THESE HAMMERED IRON GATES
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OF HARROBY TO HIS ARCHITECTS
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